DOOMED TO STARVE TO DEATH. Amalia is brought to a lonely room in an old building where her husband locks her up. He throws the key out of the window but not before he assured himself that neither water nor bread is in the room, just a broken empty pitcher. Satisfied that his secret will well be preserved he leaves the house.

THE PRISONER'S LAST HOPE. Amalia is desperate. There is no chance for escape. The windows are barred with heavy irons. Suddenly she sees a last hope. She breaks the pitcher and with a piece of it she breaks the window. From a book she tears a page and with the blood drawn from her wrist she writes a note as follows:

> 'Whoever may be the finder of this, take it at once to Mr. Arthur Field, at Pine Hall, Cambridge. Any reward you may demand, will be given.
>
> "Arthur: I am a prisoner in Old Lake Tower, for God's sake save me.
> AMALIA."

She wraps the note around a piece of the broken pitcher and throws it out of the window. It accidentally hits a passing countryman who reads the note and quickly runs off.

AMALIA'S REJECTED SUITOR. The countryman quickly runs to the address designated on the note and hands it to Amalia's rejected suitor.

THE RESCUE. He at once leaves with the countryman for the tower. After many vain searches they find the room and rescue Amalia.

AVENGED. The Count gives a party at his home. Suddenly Arthur enters with a lady in black heavily veiled. He accuses the Count of being a highway robber and having tried to starve his wife to death. When the Count denies this the Countess throws back the veil. For a minute the Count is stupefied. Then he tries to leave the room. Two gendarmes however, stationed at the door take hold of him and lead him away.

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines, Films, Slides and Stereopticons.
926-928 Market St., Philadelphia, Pa.

RELEASED THURSDAY, APRIL 8TH.

FORCASTLE TOM.

Forecastle Tom (Lubin, April 8).—There is a pathetic ending to this picture that is not bad, but the rest of the subject is weak, poorly acted and inconsistent. "Tom's" girl has flirted with another fellow and he determines to go to sea, for which we cannot blame him, having in mind the painful impression the girl makes on us. Anyhow, "Tom" packs his 38-inch "Bal" trunk and enlists on a man-of-war. Think of that—a theatrical trunk on board a ship! Then we see him sleeping in a $1.25 net hammock from Wanamaker's store, supposed to be hung in the forecastle. He dreams of "her" instead of being thankful he is away from her, and wakes up to write her a letter which he puts in a bottle and throws overboard. Afterwards he is killed by an explosion, "she" gets the letter and cherishes his memory for the rest of her life.

"Forecastle Tom."—A Lubin picture telling the story of a lifelong fidelity to a lover which is beautiful to see. Because of a thoughtless lovers' quarrel a man leaves his sweetheart and enlists in the navy. A message which she undertook to send to him never reached him. He consigned a bottle to the waves with a message for her which she received, but before he could return he was killed in an explosion on shipboard. Twenty years elapse and a picture full of tenderness and beauty is shown in which the girl, now grown gray, sits by the fire looking at his picture and reading again the last love note he ever wrote her. While the impression created is saddening, yet there is a suggested purity and strength which redeems it from being depressing. It is a picture which one would like to see more than once. The staging and technical quality are both good.

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1909.

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TOM ENLISTS IN THE NAVY. Tom in vain waits for a word from Helen in explanation of her behavior and as the note never reached him he enlists in the Navy to forget his love.

ON BOARD OF A MAN OF WAR. A man of war is gliding down the waves proudly flying the American flag. Next Tom is seen in his sleeping quarter. In his dream appears Helen. The next vision shows his Helen being married to Jack. Tom awakes. He goes to his drawer, takes out Helen's picture to tear it up but reconsiders this and writes a note to her: "Helen, you are the only one I ever loved and will love till my dying breath." He puts the letter in an envelope, writes the address, seals it up in a bottle and throws it overboard leaving it to the waves to carry the letter to its destination.

A FALSE FRIEND. Jack is making good use of the absence of Tom. He courts Helen most fervently but receives very little encouragement.

A MESSAGE FROM THE SEA. Fishermen returning from a catch find the bottle floating on the water. They fish it out and mail the letter to the addressee.

A HERO'S DEATH. A fire broke out in the forecastle. There is great excitement on board the ship. Tom volunteers to go to the magazine but as he puts his foot on the first step an explosion occurs and kills him.

TWENTY YEARS LATER AND STILL TRUE TO HER ERSTWHILE LOVER. Helen never married. Twenty years have passed. She sits before the fireplace. In her hand the picture of Tom. There appears the vision of her lover just as he was in days of yore and kisses her upon the forehead. With a smile upon her face she awakes.

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THE LATEST FEATURE FOR THE MOVING PICTURE THEATRE

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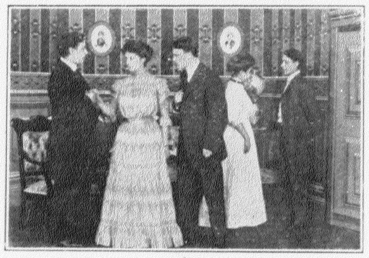
RELEASED THURSDAY, APRIL 8TH.

FORCASTLE TOM.

Length, 650 Feet



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A LOVER'S QUARREL. Tom and Helen are engaged to be married. An innocent flirtation with Tom's friend, Jack, leads to a quarrel and Tom leaves in anger. When Tom is gone, Jack tells Helen that he loves her. Helen angrily shows him the door.

A MESSAGE WHICH NEVER REACHED HIM. Helen writes Tom a note: "Forgive my rudeness. I love you dearly. Come to-morrow." She hands the note to the maid who in return gives it to a street urchin to take it to the address. The boy loses the note which by a street cleaner is swept into the sewer.

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The Escaped Melody

The Escaped Melody (Lubin, April 8).—We have a fairly good chase idea in this picture based on the supposed experience of a musical composer who is unable to recall a certain melody that he had previously invented. As he walks along the street the melody comes back to him, and in his joy he commences to dance, sing and beat time, knocking into people and creating sad havoc on each occurrence of the trouble.

Length,
240 Feet,

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1909.

The composer standing at the piano is writing a new song. He is disturbed and lost his melody. Angrily he goes out to find the lost melody but he finds nothing but trouble. At last the birds in the air bring the melody back to his memory.

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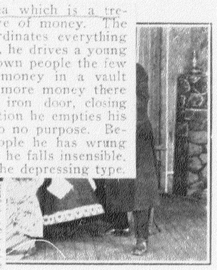
RELEASED MONDAY, APRIL 12TH.

The Curse of Gold

"The **Curse of Gold**."—A Lubin drama which is a tremendously strong arraignment of the love of money. The principal character is a miser who subordinates everything to his love for gold. He coerces the poor, he drives a young man nearly to suicide, and he refuses his own people the few little things they need. He keeps his money in a vault beneath his house. He enters it to put more money there and a huge beam falls across the heavy iron door, closing it completely. When he realizes his situation he empties his bags of precious gold in his frenzy, but to no purpose. Before him pass in grim procession the people he has wrung the money from and as the last one passes he falls insensible. It is a remarkably strong film, though of the depressing type.



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The Curse of Gold (Lubin, April 12).—There is a very good story told by this picture, but it would have been more effective, in some of the scenes, if it had been more carefully handled. A miser, stingy with his family and unrelenting with his debtors, hides his gold in a secret underground room, where he at last becomes a prisoner, by a heavy timber falling across the outside of the door, locking him in. Here he is supposed to perish after making ineffectual efforts to force the door open, but we note that he takes good care not to try the door too hard, no doubt realizing if he does it will surely fall open. The anguish of his acting is overdone, and the female characters, whose costumes are of the period when large hoops were in vogue, are clumsy in their manner of managing their skirts. There is also an attempt at shadow effect in the cellar, or is it a transparency? Whatever it is, it is a failure.

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ls them out of the room and sits down to count his money. Hearing steps he takes the money, which he loves more than anything else on earth. He carries it down to a secret vault in the cellar which is securely protected by a heavy iron door.

COERCING THE POOR. The miser enters the room of a poor family. The husband lays on the death bed. The wife with four children has not enough to feed the little mouths. The miser enters with two gendarmes. He wants his money or his money's worth. There being no money in the house he takes the furniture and what else he finds in the room.

THE GREED FOR MONEY. While walking down the street a poor beggar-woman asks the miser for alms. He pushes her aside. Unfortunately she falls, whereby her pennies roll over the sidewalk. Greedy for money the miser picks up a few pennies and walks away.

"HAVE YOU NO CONSCIENCE?" The miser is visiting one of his titled indebtors. He presents a note for payment, but the nobleman cannot meet his note. He tells the miser that he will be forced to kill himself if he insists on immediate payment. "Do it, do it," says the miser. The nobleman lifts a pistol to his forehead. Just then the young wife enters and shows the miser the door. Threatening he leaves.

GOD'S PUNISHMENT. The miser returned home. He goes to the cellar to store away his gold. He enters the secret vault. Accidentally the door closes and as there is no possibility of opening the door from the inside, the miser is buried alive. Upon his knees he offers gold to God. Still the door is closed. He offers more and more. He is mad with fear. Suddenly the visions of those which he coerced pass through the cave in endless procession. Senseless he drops to the floor.

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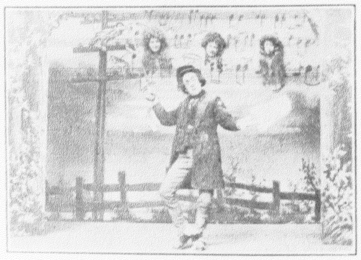

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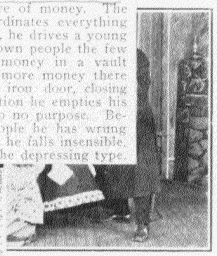

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